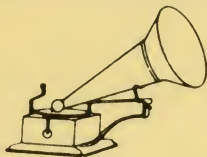


Hillandale



Journal of the
City of London
Phonograph and
Gramophone Society

THE HILLANDALE NEWS

December 1987 No. 159

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1/- RETAIL.

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"PELICAN" RECORDS.

There never has been a finer List of popular Gramophone Artistes and Titles than can be found in the "Pelican" Catalogue. How this marvellous array of talent can be put on records which sell for

One Shilling Only,

is a problem, for the solution of which a few years ago, a fortune would have been offered. It is, however, "au fait accompli" with us.

Ask your Dealer and Wholesaler for the "Pelican," which metaphorically gobbles up every other Record on the market.

Machines at Rock Bottom Prices.

BLUM AND CO., LTD., Manufacturers,

220, Old Street (Corner City Road), London, E.C.

'Grams: Blamogram, London.
'Phones: London Wall, 5043-5049.

To Owners of Columbia Graphophones and Grafonolas.

Exchange of Old-Style COLUMBIA Sound - Boxes.

EVERY owner of a Columbia Graphophone or Grafonola should secure this supreme triumph in the perfect Columbia "Regal" Sound - Box. For twenty-five years we have been working toward the perfect reproducer, and now present the result in a Sound-Box of such absolute perfection that it surpasses in reproduction anything previously attained. With it, the Columbia Graphophone becomes the matchless instrument of music, and every owner of a Columbia owes it to himself to bring his instrument up to the new standard of perfection.

WE are practically giving this New Columbia "Regal" Sound-Box away, the generous allowance on your old Columbia Sound-Box reducing the price to you to bare cost price.

THUS:

Columbia "Regal" Sound - Box	-	£1	10	0
Allowance for Old Columbia Adjustable Sound-Box	- - -	£1	2	6
COST TO YOU	- -	7s.	6d.	

Your Dealer will give you full particulars and let you hear the new Sound-Box. Or a copy of the Descriptive Leaflet will be sent on Application to Columbia Graphophone Company (Dept. T.M.), Columbia Building, Clerkenwell Rd., E.C.

IMPORTANT.—This New Columbia Sound-Box is only suitable for Columbia Tone-Arms having Adjustable Sound-Box, NOT for the very old style Tone-Arm to which the Sound-Box is screwed.

Exchange Ends May 20th, 1914.

See Your
Dealer
About it
To-day!



*The Most
Perfect
Sound-Box
Ever Made!*

The HILLANDALE NEWS

The Official Journal of The City of London Phonograph & Gramophone Society

EDITOR: Peter Martland, [REDACTED]

DISTRIBUTION: David R. Roberts, [REDACTED]

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EDITORIAL

Those who attended the A.G.M. will have heard from our Chairman and our Treasurer of plans to adopt computers into the management of the Society's affairs. The first fruits of this move are to be seen in this edition, with a request from the Treasurer, Mike Field, that we should all be certain to return the computer-produced reminder form when sending in our subscriptions.

Now, the Chairman has announced at the A.G.M. our search for new methods of producing the "Hillandale News." We are in the process of exploring the best way forward. In the meantime the more eagle-eyed readers will notice that in this edition two typefaces are used. This is NOT the shape of things to come, but simply an intermediate stage; a problem that will resolve itself with the next edition. The new style should come on stream with our new volume in April.

On behalf of the Chairman and Committee of the Society, may I take this opportunity of wishing all our readers a happy Christmas and a prosperous 1988.

Peter Martland

The HIS MASTER'S VOICE Record Catalogues

by Frank Andrews

PART 2

The Gramophone & Typewriter Limited

AFTER sixteen months trading the Gramophone Company Ltd. sold its business to a new company, The Gramophone & Typewriter Ltd., and the Head Office continued in Maiden Lane, London W.C. This was December 1900, when SIX supplementary lists of records were published besides the December Record Catalogue. The records continued to be manufactured as "E. Berliner's Gramophone" as a "G. & T." product.

In America meanwhile, The Berliner Gramophone Company had to close its business in gramophones and "Berliner" discs following the Court Order it received on May 5th. Luckily for Eldridge R. Johnson he still had the Gramophone Company Ltd. and then The Gramophone & Typewriter Ltd. to supply with gramophone parts whilst he attempted to establish his own disc record business under harassment from the Columbia companies; they still held the Bell-Tainter patents, not due to expire in the USA until May 1903.

The Gramophone & Typewriter Ltd. began business with five recording experts, the extra three being Will Gaisberg, Belford Royal, another American, and Franz Hampe, a German.

The January 1901 catalogue showed that the "Absent Minded Begger" set had been withdrawn. Four supplements were issued causing the February catalogue to be increased to twelve pages: with two more supplements that month, March's catalogue took fourteen pages. There were four more supplements in March and another four in April. Now, for the very first time, the name of the record was displayed on one of the April supplements for on the back page was depicted a "Berliner" disc showing its name style. Four more supplements augmented the May catalogue, and then only one a month was issued for the summer months of June, July, and August. The August catalogue was given a new heading and was called a "GRAMOPHONE RECORD CATALOGUE". "Stock List" still continued with the "A Riddle - Read" poem under the heading. The next three months saw only one supplement for each.

A New Type of Record

Ten-inch diameter records were introduced as Gramophone Concert Records at the end of November 1901 to sell at five shillings each, when a "Cosmopolitan Catalogue" was published containing English, French, German, Italian, and Russian recordings. The records had been pressed with black labels, printed in gold, and they carried the Recording Angel trade mark, similar to the E. Berliner's Gramophone seven-inch records selling at two shillings and sixpence. Some of these new ten-inch records had already been manufactured as a larger-sized E. Berliner's Gramophone, but nothing was ever mentioned in the advertising about

them. The policy of putting labels on discs did not originate with The Gramophone & Typewriter Ltd., for the International Zonophone Company of New York and Berlin had begun selling its seven-inch and ten-inch European Zon-o-phone Records with labels in September.

It was with this introduction of its ten-inch discs that G. & T. Ltd. made use of those early seven-inch catalogue numbers which had been used for French and German recordings and had become redundant when they were numbered into their respective foreign catalogues or had been withdrawn.

The label of the Gramophone Concert Records was shown on the front of this introductory catalogue but none of the foreign records listed within were retained for the first Gramophone Concert Record Catalogue proper, printed for British purchasers. As a matter of fact, the first British catalogue, issued in December 1901, was called a Supplement by the Company. These were all London recordings, the vocals again showing the second use of some of the 1899 catalogue numbers, now for ten-inch discs. Additionally, there were new numbers from a bloc reserved for ten-inch discs. Unfortunately for the male vocals, this Supplement had those numbers printed wrongly. They should have been from 2-2500 to 2-2520: instead they were printed as 2500 to 2520, numbers which had been given to seven-inch recordings only nine months earlier.

In November the Berliner patents had expired and, immediately, the International Zonophone Company began advertising its Zon-o-phone Records through its dealers despite the fact that G & T Ltd. had registered Zon,o,phone as a trade mark unto itself. In January 1902 G & T Ltd. began issuing two different catalogues each month, the Gramophone Record Catalogue for its seven-inch Berliners and Gramophone Concert Records for its ten-inch size. The "Concert" catalogue, printed on white glossy paper had only two pages, with single-line entries under artist headings in two columns per page. All the foreign introductory records were excluded. The seven-inch catalogue, still on green paper, maintained its volume with fourteen pages.

The mis-numbered ten-inch records were corrected with the February catalogue. This had been expanded to 2½ pages of entries including 1½ pages of supplementary discs. Some changes were noticeable with the March catalogues. The Head Office address had been altered to 21 City Road, London E.C., and the titles were changed to "Catalogue of Gramophone Concert 10 Inch Records" and Catalogue of Gramophone 7 Inch Records", although these latter were still being made as "Berliners".

Monthly supplements continued through 1902 with the seven-inch catalogue remaining at 14 pages until September. It was the ten-inch "Concert" catalogue which constantly expanded. In April it had 3½ pages and in June 4½ pages not counting the covers. All entries were still in double columns per page. The June supplements, which both featured Percy Godfrey's "Coronation March" in honour of King Edward VII's coronation, also had the Recording Angel as a separate illustration for the first time.

An innovation came with the September 1902 Concert Catalogue: a series on the front page called "A Portrait Gallery of Famous Singers." The first was a picture of David Bispham, the baritone, with a short informative caption beneath.

By this time the catalogue had increased to 5¼ pages of record entries. It should be mentioned that the first Concert Records Supplement had included comments about the tenor, Ben Davies, and comedian Dan Leno. Now the Haydn Quartet, Esther Palliser, and Madame Kirkby-Lunn had informative captions.

In that same month of September the green paper seven-inch Record Catalogue also showed changes. It had a front page with no records detailed on it, and the word ENGLISH was dropped for the first time and thereafter, showing that records from foreign studios were then entering the British catalogues. This cover page was illustrated with both the "Angel" and "His Master's Voice" trade marks, and a label-less "E. Berliner's Gramophone" disc. It had brief remarks about some of the artists appearing within. Since deletions outnumbered new additions, this catalogue was reduced from 14 pages to 10.

The first listing of red and gold labelled Gramophone Concert Records of celebrity artists was also published in September 1902, the discs at ten shillings each, double the normal price. From now on, selections from G & T recordings of its international celebrity artists were to be offered either through separate supplements or further selections included in the British catalogues. I shall give only passing references to this type of record and to the many kinds of other special supplements, and will concentrate only on the standard repertoire recordings.

For the new trading season of 1902-1903 - such seasons began in the Autumn of the year - the Gramophone & Typewriter Ltd. found its monopoly in the disc trade crumbling as various patents expired, and Zonophone and Columbia became increasingly active. The October 1902 Concert Records catalogue showed items of interest under 42 of its artists' headings. The seven-inch catalogue, too, had similar items, though fewer. The "Concert" catalogue now comprised six pages. Desired titles still had to be sought under the artists' headings. The suggestion that certain artist's recordings were worthy of consideration for their own sake was to be a feature of advertising from then on.

The Seven-inch Gramophone Records

As far as may be discovered there was no abrupt changeover in the monthly supplement or catalogues from the label-less "E. Berliner's Gramophone" discs to G & T's new seven-inch "Gramophone Record" with its black label printed in gold. It is known that the introduction took place in the summer of 1902.

When the last "Berliner" was issued is not known either, but the November 1902 "Catalogue of 7-inch Gramophone Records" was the last to display a "Berliner" disc on its back cover. The different blocs of catalogue numbers were continued under the new name style.

The December 1902 Concert catalogue contained 12½ pages of entries, over double the size of the October edition.

Recorded masters from the Victor Talking Machine Company began arriving from America during 1902, when two special supplements of Sousa's Band recordings were published. The ten-inch recordings were issued in America as "Victor Monarchs". The pressings on the first list in the UK were given GC-prefixes,

but as the numbers were in a 3,000 series they clashed with G & T's own Female Vocal series. With the publication of the second Sousa Band supplement the VM- prefix had been added to the numbers.

Photographs on the front covers of the catalogues and supplements during the last months of 1902 had included Perceval Allen, soprano; Andrew Black, baritone; Albert Williams, conductor of the Band of the Grenadier Guards; and Thomas Batty, conductor of the Red Band. The first special Christmas Supplement was also issued in December.

The January catalogues of 1903 showed changes. The Concert catalogue, then of 14½ pages, included some photographs of its artistes on the inside pages and the Gramophone Records catalogue, with 12½ pages of items, had dispensed with its separate sections of Scotch, Irish, and Welsh repertoires. Records on the edge of deletion were included in the general body of the catalogue. The 7-in catalogues remained with 14 pages, still printed on green paper, throughout 1903.

By April 1903 the Concert catalogue was showing 15 pages full of disc details. To keep it within that size for the May edition the inclusive portraits were dropped, but since that month's cover had a portrait of Sarah Bernhardt, the monthly heading was altered to read "A Portrait Gallery of Famous Artistes" instead of "Singers".

Having been deprived of its registered trade mark "Zon,o,phone", which had been applied for in a ploy to keep the Zonophone competition out of its trading territories, the G & T Ltd. acquired a controlling interest in both the European and the American Zonophone businesses in June 1903, thereby re-acquiring the trade mark. The American end of the business was soon disposed of to the Victor Talking Machine Company.

The Twelve-inch Gramophone Monarch Record

An important event in June 1903 was the introduction of the twelve-inch Gramophone Monarch Records and their first catalogue. Like the two earlier sizes, the "Monarchs" were given black labels printed in gold, but whereas the seven and ten-inch records shared different sections of the various repertoire blocs of catalogue numbers, these new twelve-inch discs were given an 0- prefix to their respective number blocs, which otherwise were allocated in the same way as the other sizes. Twelve-inch Monarchs on foreign lists were also given a zero prefix before their "ethnic" or "national" indicator prefix.

The new record was priced at seven shillings and sixpence. The first catalogue was printed wholly on a light blue glossy paper and it comprised 4 pages, including the covers. The entries were generally on a single line, with two columns per page. They were arranged with the lowest number blocs first; Bands, then Orchestras, etc. Captioned portraits accompanied some of the artists' lists. As with the seven and ten-inch sizes a separate catalogue was issued each month during 1903, the previous month's listing always being cancelled. By December 1903 the Monarch catalogue was six pages thick.

Another event of June 1903 was the publication of an up-dated Victor

recordings catalogue as issued by G & T Ltd., the records having now received numbers within the U.K. company's own cataloguing system. There were subsequent catalogues of these records in July, August and September, when all those not deleted found themselves in the general catalogues of the three different sizes on sale.

To sum up for 1903, it was possible to acquire seven different catalogues from the company. They were (1) Seven-inch UK Gramophone Records; (2) Ten-inch Gramophone Concert Records, UK; (3) Twelve-inch Gramophone Monarch Records; (4) Red Label Catalogue - International Celebrity artists; (5) Seven-inch Foreign Gramophone Records (on pink paper); (6) Ten-inch Foreign Gramophone Concert Records; and (7) Victor Records (with G & T's labels).

With a catalogue published in August 1903, the first company to record and manufacture its records in Britain put its discs on the market in the October following. These were the Nicole Records made by the Nicole Record Co. Ltd., and sold by Nicole Frères Ltd. As with G & T Ltd.'s discs, these were recorded only on one face, the introductory seven-inch discs being soon followed by a ten-inch size. Priced at one shilling and at two shillings and sixpence respectively, they were 60% and 50% cheaper than G & T's, and were regarded as serious competition at 21 City Road.

By January 1904 the Concert Records catalogue ran to 20 pages, and in March the Monarch catalogue was up to seven pages of entries. There were no Monarch catalogues between March and October 1904, although a few additions were made in September. In fact, the March edition proved to be the last, as in November 1904 the Concert and Monarch records were combined into one catalogue, and remained so combined thereafter. This combined catalogue dispensed with the items of interest and the artists portraits, but now there was a new facility - an index of titles.

The First Indexed Catalogue - November 1904

The first indexing of titles in alphabetical order took up five pages in the November 1904 catalogue, with five columns of entries per page with asterisks denoting titles new to the catalogue. The titles were separated into four categories; Bands, Songs, Instrumentals and Speech etc. This new development ensured that the catalogue would be the most voluminous yet, with 30 pages.

During 1904 quite a few special supplements were printed, and these would be a feature of future years. They would make an interesting subject for research on their own.

More competition to the "Gramophone" arrived during 1904 with the Neophone Disc Phonograph Records which, like the Nicole Records, were unbreakable. They had a vertically-cut sound record on a single face, unlike all other disc records which were of lateral cut. Another challenge was the Odeon Record: it came in four sizes, recorded on both faces except for the 13 $\frac{1}{4}$ -inch size.

The Monthly Catalogues Cease

The Gramophone and Typewriter Ltd. stopped the issue of monthly complete

Stock List—April.

CATALOGUE OF GRAMOPHONE 7-inch RECORDS



Copyright. His Master's Voice.

FOR USE ONLY ON THE

GRAMOPHONE

WHICH IS MADE BY

The GRAMOPHONE & TYPEWRITER Ltd.

Price **2/6** each.



Catalogues published by
The Gramophone and
Typewriter, Ltd.

Red Label Catalogue.

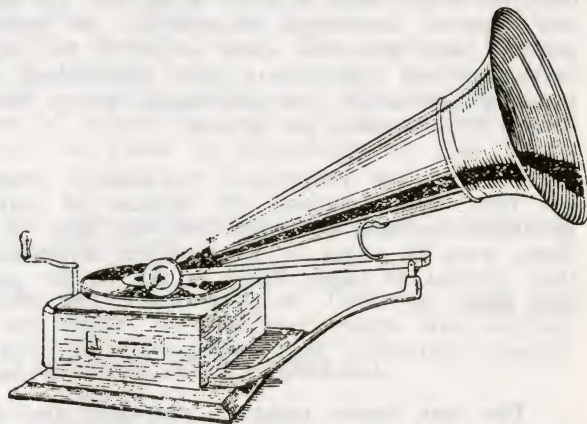
10-in. Concert Catalogue.

7-in. (Green) do.

10-in. Concert
Foreign do.

7-in. Foreign do.

Victor Monarch do.



"NEW STYLE No. 3," **£3 3s.**

Fitted with "CONCERT SOUND BOX."

THE SPRING SEASON.

With the return of brighter and warmer weather, the Gramophone will again take up its position as the king of outdoor entertainers. So much pleasure and amusement were obtained by our friends in this way during the spring and summer months of last year, that we anticipate a greatly-increased demand for our Gramophones and Records during the next few months. Many new Records, by well known and popular artistes, are added to our Catalogues each month, so that endless variety can be obtained.

catalogues in the New Year of 1905, but monthly supplements of new recordings continued.

The first combined Concert and Monarch Records catalogue of 1905 bore the dates of Feb.-Mar.-Apr. and although a portrait of an artist still appeared on the cover page the "Portrait Gallery of Famous Artistes" heading had gone. The seven-inch Gramophone Records Catalogue was also dated as the Concert-Monarch issue. The next editions of both were dated May-June-July 1905 and they were the last catalogues to be produced in the old sizes, which dated back to 1900. The next seven-inch Records Catalogue, dated Aug.-Sep.-Oct. 1905 had its area reduced by one half and an increase in the number of its pages from 11 to 16. The words "Stock List" were omitted from the cover page which had been a constant feature since November 1898.

The next 10/12-inch catalogue, dated September and October 1905, also had its outer area reduced, to approximately $8\frac{1}{2}$ " x $5\frac{1}{2}$ ". It was given a three-colour cover, with a black-and-white rectangular framed picture of "His Master's Voice" as its central feature. The other colour used was a mid-blue. With this smaller page size the index to the titles was set three columns to the page instead of five, and the double column of entries on each page was supplanted by single line entries across the page under individual artists' headings.

The monthly supplements also underwent a complete change in presentation. They were reduced to a small note-book size and were given attractive multi-coloured covers with a clear space left for dealers' names and addresses. This new type of supplement catered for all three sizes of records and was well provided with comments about artists or the repertoire. For the first time both catalogues and supplements gave instructions on how to use the gramophone, including the advice that one should govern the turntable to revolve at between 72 and 76 revolutions per minute.

The ten and twelve-inch red-labelled International Celebrity records, which had their own occasional UK editions of catalogues and supplements, also had selections included separately at the back of the new-style 10/12" catalogue. There were $8\frac{1}{2}$ pages of these in the November-December 1905 catalogue, which then totalled 49 pages, owing to the smaller page-size and the single-line entries upon them.

The Demise of the Seven-inch Gramophone Record

The last known complete catalogue for seven-inch Gramophone Records is that dated January 1906. However, nine new additions were made to the catalogue and detailed in the small January and February record supplements for 1906. They were the last, and the only reference to the seven-inch records after that time was to be found on the inside covers of the remaining catalogue, which was issued bi-monthly throughout 1906: this said that a green seven-inch Gramophone Records catalogue was still available. Different colours were employed for the covers of the six editions of that year.

The small monthly supplements were continued during 1906 but the multi-coloured covers were dropped with the October edition, although a three-colour

cover was used for the December supplement. This bore a Christmas Season illustration, with a gramophone as a dominant feature. The red-labelled International Celebrity Records had some selections issued as British supplements during 1906, with those readily available still appearing on the back pages of the complete catalogues, but printed in red instead of black. For the first time a catalogue appeared at the end of a year with fewer pages than at its beginning; there were only 41 pages in the November/December catalogue as against 49 in that for January/February 1906.

A Further Reduction in Page Size

Only five complete catalogues were issued during 1907, the year beginning with a smaller size and a change in the cover design. This took the form of treble and bass music staves on a scroll, with "Gramophone" on the upper stave and "Records" on the lower, with "10 & 12 in." between the staves. This was in red and took up nearly half the cover. The new size was approximately seven inches by five. The next catalogue was dated March to May, followed by June to August 1907, which was the first to carry a royal coat of arms, with the legend "By Appointment to H.M. Queen Alexandra." The catalogues were now giving the speeds at which to play individual records, shown against the titles.

A new artistic cover was brought into use for the new season, the September and October 1907 catalogue being printed green and brown on white paper. With the royal coat of arms placed at the top of an ornate surrounding framework, this catalogue was simply named "Catalogue of Gramophone Records", the first two words being in longhand script. Within the framework beneath was a brown and white framed picture of "His Master's Voice." The company name was near the bottom with "The" in longhand script. This new catalogue now boasted 68 pages. During the year a special catalogue of 46 pages had been issued: it recommended a selection of records for use with the compressed-air Auxetophone mechanisms which could be fitted to gramophones to give louder volume.

Another innovation of 1907 was the provision of catalogues arranged in numerical order, to help dealers in ordering stocks.

The three-coloured cover supplement inaugurated in December 1906 was continued with the 1907 monthly supplements until multi-coloration was restored with the August 1907 issue, and with the gramophone itself a dominant feature shown under various conditions of usage.

(To be Continued)

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A NOTE FROM THE TREASURER

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Enclosed with this edition of the "Hillandale News" you will have received a computer-printed reminder that your Membership Subscription is due for renewal soon. PLEASE ENSURE that you return this reminder slip together with your remittance. The reason is that on receipt of your subscription the Treasurer will sign the reminder slip and return it to you as your Membership Card.

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Phonovention 1987

by Paul S. Embert

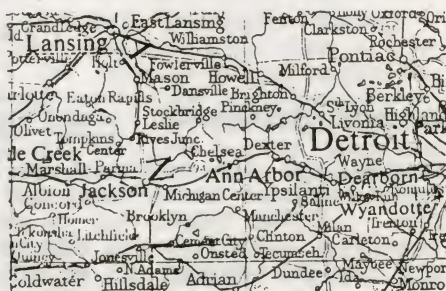
PHONOVENTION 1987, hosted by the U.S.A's Michigan Antique Phonograph Society, (MAPS), on August 15th, was a jolly good affair. Held in a historic mansion (historic by U.S. standards) the show featured a musical/phonograph flea market; demonstrations by the 7th Infantry (famous for its exploits in the second U.S. Civil War of 1860-65); tours of the Turner-Dodge House; demonstrations by members of MAPS; and running commentaries on a variety of excellent phonographs.

Highlights of the show included selected phonographs from the famous "Diefenthaler Collection." This collection was subsequently sold at auction on September 5th. The auction, which almost became a second PHONOVENTION '87, was attended by over 200 bidders, including many MAPS members who took part in the earlier Phonovention. Among the Diefenthaler phonographs attracting considerable interest at both PHONOVENTION and the auction were several Zonophones, which are relatively scarce on the U.S. side of the Atlantic.

Other interesting features at PHONOVENTION included some unique displays of musical collections; an extremely tasteful display of a "Caruso" collection; an intriguing display of cylinder record containers (over 250, categorized by country of origin); and of course, a wide assortment of phonographs and music boxes. Machines made in European countries, such as the Zonophones, tended to attract the attention of the visiting public - probably because so many Yanks are familiar with Edison and Victor instruments - although a mint Edison Opera, and several unusual Victors and Columbias, captured spectator attention.

PHONOVENTION was capped off with the usual MAPS banquet, and an intriguing after-dinner speech by John Carlson. A professional musician and computer expert, John's speech addressed the future of the phonograph, speculating that in 100 or 200 years people will be called Phonographs! To put the whole Phonovention into perspective, a brief race through history might be appropriate. 1776 - first U.S. Civil War results in England becoming separate nation (?); 1787 - U.S. Constitution written; 1837 - Michigan becomes a state; 1877 - first phonographs; 1987 - U.S. celebrates 200th birthday of Constitution, Michigan celebrates its Sesquicentennial, Turner-Dodge House celebrates its 130th birthday, MAPS celebrates its 10th anniversary; 2087 - lasers and computers enable human species to record from records to brain, and humans are renamed "phonographs;" 2187 - human "phonographs" from England and U.S. celebrate 400 years of heritage and friendship, including their linkages with Berliner, Johnson, Edison, as well as George L.Frow and the Science Museum, London.

In short, many thanks to you in England, who have contributed so much to us Yanks and our knowledge of cylinder phonographs, graphophones, and talking machines. Indirectly you helped to make PHONOVENTION '87 a jolly good show!



Dance of the Severn Vales

The Society's PHONOFAIR and ANNUAL GENERAL MEETING

by Wellington Heath

SOME hundred people gathered at Malvern's Civil Service Sports & Social Club for the 1987 Phonofair. Our hosts this year were the Severn Vale Branch, a small group who average ten members at their meetings. Two of them were unable to attend today, and a third unfortunately encountered a road accident on the way to the Phonofair. He escaped uninjured, thank heavens, but his car was a total loss and three talking machines intended for the Severn Vale display were badly damaged. I understand that the Branch's considerable expertise has rallied to his side for their repair.

Visitors found 23 stalls, mostly selling records, although fairly slowly, owing to the rather high prices being asked by some dealers. It would have been nice to see more in the way of machines and accessories offered for sale, but there was something for everybody, and the Society Bookshelf was particularly popular. A "Phono Clinic" conducted by Mike Field and Stan Springett, although not overwhelmed with requests for assistance, earned the gratitude of one American member by resolving his problem with a Diamond Disc reproducer.

The Fair was efficiently arranged in the attractive Club premises, which include not one but TWO skittle alleys. The first housed the very commendable Severn Vale display of more than 30 less commonly found machines. They were augmented by a replica Tinfoil Phonograph constructed by Mr. A.J. George of Northants., and a miniature working Dog Model beautifully made by Miles Mallinson. The intention was that machines in this display would be demonstrated on request, but because nobody thought to put up a notice to say so, few of them were heard. A pity; but an EMG Mk.10 raised both interest and a fine sound: one visitor was observed recording it.

The second skittle alley was crowded all day long, since it offered three popular attractions. Firstly, an excellent catering service in which Jean Field and friends Ann Sandell and Betty Town were busy serving very good food at very modest prices. Secondly, Adrian Tuddenham demonstrating his magical method of playing cracked (and even BROKEN) 78s to produce perfect sound, and providing most of the right answers to searching questions from knowledgeable members. Thanks to his continuous performance through the day most visitors witnessed this marvel. Just as well, as when Adrian presented a more formal

demonstration after the AGM, his equipment went on strike and he had to resort to a prepared tape. (There is a report on the AGM elsewhere in this magazine.)

The exhibit which kept people returning again and again to Skittle Alley No. 2 was the Concours d'Elegance, an event which has drawn disappointing entries in recent Phonofairs. Severn Vale's declared intention of reviving the standard was rewarded with an entry of 20 machines



all of which were a pleasure to look upon, and themselves worth the journey to Malvern. Not content with the Society's official trophies for the winners, Severn Vale presented both winners and runners-up with attractive framed gold and silver discs. Winning machines included three Gems and a Columbia portable, demonstrating that entries do not have to be 'rare' to win. The prizes were presented after the AGM by our President, George Frow, all except one, which was presented TO him by our Treasurer (and Severn Vale stalwart) Mike Field. The complete list of winners in the Concours d'Elegance is:

Best Restored Phonograph:	Winner	M. Mallinson	Model 'B' Home
	Runner-up	M. Mallinson	Model 'C' Gem
Best Original Phonograph:	Winner	G.D. Edwards	Gem
	Runner-up	K. Champion	Gem
Best Restored Gramophone:	Winner	S. Matthews	Britannia
	Runner-up	R. Taylor	Cameraphone
Best Original Gramophone:	Winner	T.C. Little	Tyrela
	Runner-up	G. Frow	Columbia Portable

It will be seen that Miles Mallinson managed to beat himself into second place, which must have been galling for him, but which seemed pretty remarkable to the rest of us. It will also be noticed that Mr. Little went home with the satisfaction of having pipped the President at the post, although I understand the voting in that category was a pretty close-run thing.

Jolly good luck to all these winners, but as one who was able to admire the machines in contention I say that every entrant in the Concours, winner or loser, deserved thanks and congratulations.

Forthcoming London Meetings

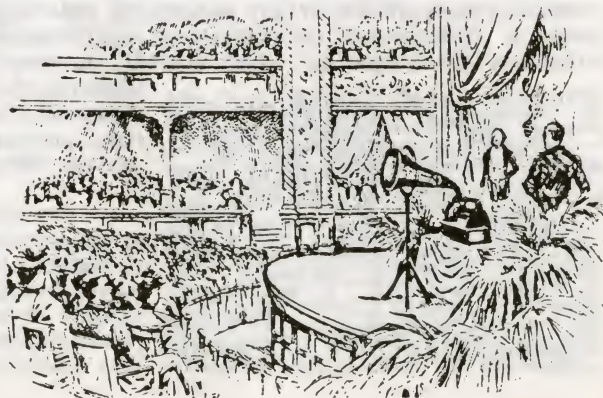
Seven p.m. at the Bloomsbury Institute, Shaftesbury Avenue, W.C.2

22nd DECEMBER 1987

A cylinder programme by JOHN HOW from Sussex, who will bring along his Edison Fireside Phonograph, his cygnet horn, and (perhaps!) something for Christmas.

19th JANUARY 1988

The debut of one of our youngest members, CHARLES LEVIN, with a programme entitled "Violinists on Record", a subject which is his speciality. There will be slides as well as sound. Should be good!





"Elementary, my dear Watson. There's a wasp trapped up the tone-arm."

AGM

Minutes of the Annual General Meeting of the City of London Phonograph & Gramophone Society at Malvern, 3rd October 1987

Chairman: Ted Cunningham

Apologies for absence were received from Christopher Proudfoot and from John Gomer of Colchester.

The Minutes of the 1986 AGM had been published in the Hillandale News of December 1986 and were taken as read. Their adoption was proposed by Frank Andrews and seconded by Tom Stephenson. There were no matters arising.

Chairman's Report. The Chairman said the year had been a good one, the highlight being the Hatfield Symposium in April, which had been well attended and well received.

The Committee had been concentrating on the need for better communications between the Society and its members through "The Hillandale News." The first priority had been to achieve regular and punctual production of the magazine; next the Editor was paying attention to the quality of the contents; thirdly the Committee is examining ways of achieving improvement in the printing and production of the magazine, perhaps by means of computer-based technology. It may be that the Society's finances will not permit immediate progress in this direction, but it is our intention to advance as quickly as proves possible.

The Chairman said that, after the magazine, the next concern had been towards widening the appeal of the London meetings, which provided a valuable focal point for the Society, and were often visited by members from other countries. Now that we could advertise future meetings well in advance he hoped that more regional members might be tempted to attend when they were visiting London.

The Chairman paid tribute to the way the Regional branches operated, saying it was one of the Society's assets that each branch had its own character.

Acceptance of the Chairman's report was proposed by Eddie Dunn, seconded by Chris Hamilton, and carried unanimously.

Treasurer's Report. The Treasurer took the members through the Balance Sheet for the year ended 7th August 1987, pointing out that income from subscriptions was little more than the costs of producing the magazine, costs which would inevitably increase this year. There was no cause for alarm but it would be sensible, in his opinion and that of his colleagues on the Committee, to raise the annual subscription for U.K. members from £6.00 to £7.00. Our decision to open a bank account in Florida, USA, to avoid the hitherto prohibitive cost of processing US cheques, would allow overseas subscriptions to remain as before.

The Hatfield Symposium produced a satisfactory result, almost breaking even, and proceeds from the sales of reproduction tinfoil phonographs had given a useful boost to the Society's funds. Current account balance was lower than last year in accordance with our agreed policy to use Society funds for the

members' benefit rather than leaving them lying in the bank.

The increase in U.K. subscription was proposed by Miles Mallinson, seconded by John Calvert, and carried unanimously.

Adoption of the Treasurer's Report was proposed by Chris Hamilton, seconded by Stan Springett, and carried unanimously.

Bookshelf Report. John Booth presented the Bookshelf Account, which showed that both sales and purchases had been lower than in the previous year, though the Bookshelf's bank balance showed a slight increase. During the year the book "Restoring the Edison Gem" had been published and well received. There was also the "New Century" catalogue reprint. "The Edison Phonograph - The British Connection", financed by the Society, was selling well and the profits from its sale would be repaid into the Society's main account as circumstances permitted. Complaints from Bookshelf customers about postal delays had been taken up with the Post Office who had blamed labour problems.

The Bookshelf had visited various Regional centres, including Newcastle-upon-Tyne, Birmingham, and John Carreck's house in Sussex: they had also gone to Rotterdam, where a vigorous trade was done and many useful Dutch and Belgian contacts made. Close touch had been maintained with the EMI Archives, with the help of Suzanne Lewis.

The Bookshelf was grateful to those members who had been generous enough to loan their own material for reproduction and thereby help the Society. General policy was to replace sold-out titles with fresh ones, and the Bookshelf was always on the lookout for new items worth reprinting for sale.

Acceptance of the Bookshelf accounts was proposed by Frank Andrews, seconded by Dave Roberts, and carried unanimously.

The Chairman proposed a vote of thanks to Paul Hartup and John Booth for their splendid work for the Bookshelf, and this was endorsed by all present.

Auditor's Report. The Society's Accounts had been examined by the Auditor and found in order. Acceptance of the Auditor's Report was proposed by Aileen Calvert and seconded by Eddie Dunn.

Election of Officers and Committee. The Chairman said Christopher Proudfoot had expressed the wish not to continue as a Committee member. Christopher had served the Society well, for several years as Chairman, and until recently as Editor of the "Hillandale News", and we all wished him well now that he had stepped down from Committee duties. The Officers and the remaining members of the Committee were then re-elected en bloc as below, there having been no other nominations:

Chairman, Ted Cunningham; Vice-Chairman, Peter Martland; Treasurer, Mike Field Secretary and Meetings Secretary, Ken Loughland.

Committee Members: Frank Andrews, Suzanne Lewis, Tom Stephenson, and Len Watts Their re-election was proposed by George Woolford, seconded by George Frow, and carried unanimously.

Appointment of Auditor. Frank Andrews said Mrs. Betty Legge had stated her willingness to continue as Auditor. He formally proposed her re-election; this was seconded by Suzanne Lewis and carried unanimously.

London Meetings. The Meetings Secretary said he shared the Chairman's hopes that more members would be encouraged to attend the London meetings. During the past season good speakers had presented interesting topics, and an equally attractive programme was in store for 1987-88. Not forgetting our Edisonian origins, it was intended to have at least two cylinder programmes. Speakers were already booked for the new season, and details would be published in the magazine.

No other business was put forward for discussion. Before closing the meeting the Chairman invited the President, George Frow, to address the assembly.

The President said he had been most pleased with the Society's progress and achievements over the past year, and thanked the Committee members for their efforts. 1988 would see the centenary of the exchange of cylinders between Colonel Gouraud and Thomas Edison: some form of commemoration was under consideration. In 1989 the Society would celebrate its seventieth anniversary, perhaps with a dinner and other events, and a two-man sub-committee was even now giving consideration to this matter.

The Chairman thanked the President for his comments, and expressed his thanks on behalf of the Society to all members of the Severn Vale Branch for their hospitality and their willingness to have the AGM accommodated within their well-attended and enjoyable Phonofair. He then declared the meeting closed.

Letters

13th August 1987

Dear Sir,

I have acquired a portable gramophone bearing the trade name BELLAPHONE and having a patented soundbox DIAPHONE made by the Bellaphone Co. Ltd., London. The machine is unusual (to me at least). The oblong lid is deep, with a plywood curved reflector; the metal tone-arm is connected to a small plywood shaped horn from which the sound is played onto the reflector board. Whilst the design is not the same, the idea is that shown in C. Proudfoot's book "Collecting Phonographs and Gramophones" at page 85, where the Pathé Elf is shown with "bowl-in-lid" reflector.



Another unusual (?) feature is that the clockwork motor is "Swiss Made", bearing the stamped impression BV2 and the trademark here shown. I understand from reference books relating to musical boxes that this trademark is that of the company MERMOD FRERES of St. Croix.

Can anyone help in dating the machine ? Has anyone details of the company and of Mermod Freres' involvement in producing gramophone motors ?

Yours faithfully, Jim Friend

Hereford, 20th August 1987

Dear Mr. Martland,

With reference to Mr. G.W. Taylor's interesting article on the Mapleson Cylinders in Hillandale News No. 157, as one who has lashed out the rather high price for the new edition I would like to offer a few comments.

Although the quoted price of \$100 is correct, a British purchaser will find that there is an additional postal charge of \$38 and the package is liable to VAT and Customs Duty. My order took over two months to arrive - after two letters of enquiry and a transatlantic telephone call.

My impression on hearing the records was one of disappointment because the cylinders appear to have deteriorated considerably since the IRCC transfers were made and I would reckon these two elderly and scarce LPs as being about the best we are likely to hear. The IRCC issues had a great sense of presence which at its best could almost create an illusion of standing in the foyer of the theatre; the 'state of the art' technology used in the new transfers does not convey this impression to anything approaching the same degree.

I wish I could raise the enthusiasm of certain reviewers quoted by Mr. Taylor, at least with regard to the extracts featuring Milka Ternina and Jean de Reszke; unfortunately they are some of the poorest recordings in the collection and I submit that it would be virtually impossible to form any valid assessment of the artistes' capabilities on the evidence here presented.

The records are by no means easy listening - one friend describes them as "an appalling racket" - and an audition of any length can prove almost physically exhausting; nevertheless there is much that can be heard without undue distress. However, anyone contemplating purchase of the set with entertainment in mind would do well to reconsider!

On the credit side, there is no doubt that the Maplesons remain a unique historic document. I would go along with the reviewer of the 1986 issue quoted by Mr. Taylor; to my ear Nordica is more impressive on the Maplesons than in her studio recordings and the artistes are indeed "singing their hearts out." There is also a certain satisfaction in knowing that the set contains every cylinder known to exist and which in several instances represent the artist's only recordings.

An excellently produced 72 page book accompanies the records; the entire history of the cylinders is documented and there is a full account of the research work carried out in connection with the project. Photographs and brief biographies of the artistes are included, and the text of each extract is given both in the original language and in translation. This might be regarded as essential because in some the words are completely inaudible! Sincerely,

Lawrie Wilson

Dear Editor,

In A.O. Leon-Hall's report of the London meeting in the August issue, he says he is not sure which of two people was Anna Neagle's brother. The answer is Stuart (not Stewart) Robertson, a fine bass-baritone who made many records of old time songs and at least two of classical songs. He deserves to be better remembered.

In both the June and August issues (pp. 211 and 244) reference was made to Robert Parker's processing old records. I have an LP of his re-mastered operatic records. In two cases where I can make direct comparison with the 78s, it seems to me that the re-mastering has robbed the voices of some of their richness. Of course in the case of Caruso, few people today can say whether the acoustic recording process coloured the tonal quality of his voice, so in making a comparison our standard of reference is suspect.

Finally, two requests please: are any of your readers authorities on the music of Robert Stolz? The song "Adieu mein kleiner Gardeoffizier" (which became "Goodbye" in the English version of WHITE HORSE INN) is sometimes credited to the film "Das Lied is aus." On one record I have it is credited as coming from "Madama such Anschluss." Was this an operetta and where did the song originally come from? Does anyone know anything about the operetta if it was one? Secondly "Zwei Herzen im Dreivierteltakt" was the first German sound film. It subsequently became an operetta. Sometimes the operetta is referred to by the title of the film, sometimes by the title "Der verlorene Walzer." Can anyone tell me the correct title of the operetta?

I would be most grateful for replies to the above queries.

Yours sincerely, Barry Badham

Johnstown, N.Y., USA

Dear Mr. Martland,

I very much enjoyed Mr. George Taylor's perceptive and analytical article on Bettini in the April 1987 issue. His resumé of Bettini's life leaves out one small bit of data which I unearthed back in 1968 but never got around to adding. At that time I was employed at our N.Y. State University Library at Albany and being frequently on the "night watch" had time available to do research. The Library microfilm collection contains several 19th century newspapers and in the index to one I found several reference to Bettini. These, however, were for 1880 approximately. I passed the photocopied documents on many years ago to a Robert Feinstein of New York as he was then attempting to write an in-depth biography of Bettini, so what I report herein is generalised and from memory only.

It seems that, even at this early age, Bettini was in N.Y. and had fallen for a prominent young damsel. Her parents would have none of it and one night, after having been refused admission to speak to the lady, Bettini wounded himself in the arm in a fit of romantic despondency and collapsed in the street. He was taken charge of by a representative of the Italian Embassy and shipped home when able to travel. This was also reported in the Italian language newspaper, L'Ecco Italiane. Perhaps Mr. Feinstein still has

my photocopies which detail this minor episode, and if so, may send you a more detailed account. I do not recall the name of the lady involved after all these years, nor whether or not it was the same one he eventually married. We are all indebted to him for being such a poor shot.

Mr. Taylor describes one of the re-recordings as having a "characteristic verve rumble on the (distant) piano" and also a "constant effect as of gargling throughout the performance." I could certainly agree that these are almost constant Bettini characteristics in that enunciation is generally unclear and the piano sounds as if it were floating in a fish bowl. However, are these criticisms valid in that we are listening to these recordings generally not with the Bettini spider with which they were recorded and should properly be reproduced, but more likely with a conventional Edison reproducer which may not give us the same sound? As an analogy, we hear music when a stereo recording is played through a monophonic system, but we don't hear what the complete system is capable of giving us. I have never heard a Bettini recording played with the spider and have always rather envied collectors living in the New York - New Jersey area as theirs is the best hunting ground, geographically, for any make of early cylinders.

Sincerely, Peter C. Betz

75 Years Ago

The Auxetophone *al fresco* concerts arranged with the London County Council by The Gramophone Company have proved a very great success. At Hackney Downs and Finsbury Park audiences of 2,000 and 3,000 were present. At the latter concert the Auxetophone was distinctly heard at a distance of a quarter of a mile. In the direction of *al fresco* it is interesting to note that last month's charity fete was held in the Botanical Gardens, Regent's Park, at which a special "H.M.V." tent was fitted. The tent was surrounded by cardboard "dogs" and other evidences of the Gramophone Co. Ltd.

From "The Talking Machine News", September 1912

Phonographs for French Airships

Interesting experiments are being carried out at the military flying ground at Buc (France) to test the suitability of phonographs of the Dictaphone type for use in aeroplanes by military scouts. At present it is necessary for each aeroplane to carry two persons, the pilot and an observer, this requirement leading to a special type of flying machine and introducing many difficulties. The tests carried out with a "Roncophone" were in every way satisfactory, and the pilot was enabled, without in any way hampering his control of the machine, to take observations and to record them with such distinctness that not the slightest difficulty in repetition was experienced on landing.

From "The Talking Machine News", October 1912

The Survival of 78 rpm Records

by Alan Hindmarch

COLLECTING 78 records is perhaps one of the most rewarding of hobbies: artists of the past are recaptured and great performances saved from extinction. If however, we consider the treatment such discs received it is miraculous that so many survived the passing years. During the early part of the present century many homes possessed a gramophone. They ranged from the cheap horn model to the elaborate cabinet, which to many had prestige value. However, the records played on these machines were often considered subsidiary, and disregarded when they became worn, or suffered declining interest. Few owners carried out regular inspections, built up an organised library, or even troubled to follow advice on record care.

In some cabinet gramophones the lower portion contained a record compartment, sometimes with horizontal shelves, and in the rare console type space was available at the sides for vertical storage. This storage capacity was somewhat limited and at the point of overflow pruning often took place, the owner being pleased to dispose of a pile of records for the generous gift of a packet of cigarettes. The alternative was to store them often without covers, in the corner of a room or attic, or even relegate them to the dustbin. Although record cabinets were on the market, providing vertical storage and indexing, they tended to be rather expensive, and failed to attract as a piece of furniture. Even people possessing a table model seemed to prefer a small table with a shelf beneath upon which they could pile their records until the limit was reached. Albums were recommended but occupied much space and if handled carelessly records became somewhat insecure. The record case was designed for transport rather than storage. The late 20s saw a decline in the combined record cabinet and gramophone and although storage units were obtainable the housing of records still seemed to be considered a luxury rather than a necessity

Perhaps the gramophone proved a greater danger to record survival than storage neglect. Consider the potential for damage of tone-arm and soundbox, together weighing several ounces, focused onto the point of a steel needle tracking along the grooves at 78 rpm, and add to this punishment the element of human error and carelessness. To start a record we were instructed to lower the needle gently onto the outside rim and push into the first groove. Simple though this appears, there was a tendency for the needle to skid. To lower the needle directly onto the playing surface may have added extra pressure as well as difficulty in judging the required groove. This was the cause of a rough start on so many records, and although a 'run-in' groove would possibly have solved the problem it did not appear until later in the 78 rpm period. Most of the early automatic stops had to be set, the needle being placed at the end of the record when a lever was pressed. If there was not a 'run-off' groove this took place on the playing surface, the turntable coming to a sudden halt while supporting the weight of the tone-arm and soundbox, often before the actual recording had finished. Frequently it was left in this position until a record was required at some future date. There were several innovations in gramophone construction, including the Duophone and the Lumière Pleated Diaphragm, but their aim was to improve reproduction rather than record protection: indeed, they could add extra tracking weight and alignment problems. During the early 30s the record player with pickup gained popularity, and although these early

pickups could not be considered lightweight they were a step in the right direction. By then the 78 was also suffering from the automatic record changer. This was a somewhat clumsy device which survived long enough to damage and destroy many discs.

The most popular needles were made of steel, ranging from extra loud to soft tone. Although instructions stated that each needle should be used once only, this advice was often ignored, as it was possible to play several records without any serious loss of sound quality. There were many varieties of the semi-permanent needle on the market. Some, such as the Edison Bell Chromic Needle and the Everplay, attempted a more perfect fit into the record groove, to reduce record wear. The answer to record preservation seemed, however, to favour the fibre needle, where the needle wore instead of the record. They reduced scratch, refined the tone, and gave reasonable satisfaction on most acoustic recordings. With the change to electrical recording they sometimes failed to cope, the point suffering damage during a loud passage. The connoisseur who was prepared to devote time and patience to experimenting may have overcome many of the difficulties, but to the average gramophone user fibre and thorn needles were of only limited interest. The fault, of course, was not with the needle but with the weight it had to support, and possible careless usage.

The electrical recordings introduced in 1926 offered a wider range of frequency and dynamics, but the records tended to be more subject to wear. The gramophones were improved to play the new records, but the records were still in advance of the equipment upon which they were played.

A long-established company, Pathe, employed a sapphire ball stylus which ravelled 'hill and dale' across the record, and this was claimed to eliminate record wear. This claim seems not entirely justified.

Most dealers supplied accessories including record cleaning pads, brushes to attach to the tone arm, non-skid mats, record polish and dressing, as well as their own substantial record covers, but they did little to arrest the general maltreatment of records.

To the average person the gramophone was primarily an object of pleasure, invaluable at the party, picnic, or even for such games as 'musical chairs', the needle being lifted from the record and replaced every few seconds - activities not very conducive to record longevity. It was not unusual when buying a record at the dealers to hear several before making a choice, and to my knowledge a special disc was not reserved for this purpose, hence your purchase could have been played a number of times with a steel needle without any guarantee of reasonable care. The war years saw the persistent bombing of homes, shops, and warehouses: one has little knowledge of the number of records thus destroyed. This destruction was compounded by production limitation due to war work.

It is encouraging to note that so many 78s are being transferred to LPs, although there has been a tendency to reduce surface scratch at the expense of clarity of performance. Transfer to cassette provides advantages, but we must not regard tape recording as a substitute for the original record. In all probability your 78 has had a rough life, so in its years of retirement let us treat it with the care and respect it so rightly deserves.

London Meetings

29th September 1987

For the third time this year the London Meeting welcomed a speaker from one of the Society's regional outposts. John Calvert came to town from the Severn Vale Branch to present an interesting programme of operatic discs. Mr. Calvert has served as Music Critic on several quality newspapers (the Sheffield Telegraph, the Gloucester Echo, and the Gloucester Standard) and so, when I learned that his subject was to be "GREAT (AND NOT SO GREAT) SINGERS OF THE PAST", you may be sure that I paid close attention to what he said, being eager to pass on to you the yardstick by which a professional critic assigns the world's operatic stars into these two categories. Sorry to say, although he spoke at some length on each of his chosen artists, Mr. Calvert stopped short of bestowing or withholding the accolade of greatness. Just as well, really, because without guidance on the matter I found all the singers sounded as great as could be.

We were given an early warning that John Calvert has a penchant for the Germanic style rather than the Italianate. I regard it as no great hardship to spend an evening listening to Mozart and Wagner rather than Leoncavallo and Verdi, but I noticed that John relented to the degree of including "Largo al Factotum" sung by Titta Ruffo (while reminding us that Ruffo made his debut, in Rome in 1898, as Herold in Wagner's "Lohengrin") and allowing us to hear one of the great Wagnerian performers, Margarete Matzenauer, sing "Ah, mon fils" from Meyerbeer's "Le Prophete", and Chaliapin deliver Pimen's Monologue from "Boris Godunov."

For the main, though, the German language held the stage, and we were regaled with supreme voices such as those of Leopold Demuth, Meta Seinemeyer, Frieda Hempel, Maria Jeritza, Vilhelm Herold (whose voice was compared with that of Jean de Reszké when he sang Lohengrin at Covent Garden in 1904), and the divine Lilli Lehmann. Particular pleasures for me were to hear Frida Lieder sing Donna Anna's "Vengeance" aria from "Don Giovanni", and Heinrich Schlusnus (another "Herold" debutant, incidentally), regarded in his day as one of the finest German exponents of Verdi, following the pattern of the evening with a fine account of the fire-raising Wotan in the final scene of Die Walküre.

20th October 1987

The promised talk on "Phono Freaks and Gramophone Oddities" turned out to be only the gramophone oddities, as Howard Hope had wisely thought better of transporting large quantities of quaint machinery from Surrey to Bloomsbury. It didn't matter: the large audience enjoyed a jovial evening as Howard guided us through an impressive collection of unusual disc records. He began with a 1914 recording by Henry Ainley of what purported to be a letter to "The Times", entitled "Why Britain is at War" but which Howard's researches suggest to be no letter at all, but rather a covert piece of "Times" editorial. He ended with a record of Neville Chamberlain's radio broadcast on the outbreak of the Second World War. Those examples may not seem jovial exactly, but between them came a lot of fun. Advance publicity had announced that Howard is "a dealer as well as an enthusiast", but clearly he is first and foremost an entertainer.

He entertained us a great deal with a remarkable gathering of advertising discs. Many of them were flimsy Filmophone or Durium records, whose wayward contours respond well enough, apparently, to the disciplined arm of Howard's E.M.G., but which proved beyond the endurance of Bloomsbury's highly sensitive magnetic cartridge. Because of this we were deprived of a performance by the no doubt excellent Lloyd's Bank Amateur Dramatic Society, on a Durium record, of a "whodunnit" entitled "Weighed in the Balance." Howard was successful in persuading a pink 1933 Filmophone to let us hear what Sir Malcolm Campbell had to say about his capture of the World Land Speed Record in the redoubtable "Bluebird", in a recording which was surprisingly clean and clear. But even the unplayable records were visually most attractive. A "postcard" record gave us Sir Harold Bowden, telling us how most of the world's problems were soluble by the purchase of a Raleigh All-Steel Bicycle and, on a proper shellac ten-inch disc Mr. Gillie Potter delivered a genuinely funny advertisement for University Motors.

We were shown a toy talking device with a spoken advertisement for Shell, a talking cigarette box with a faint cough, and a legal agreement between King George and the Edison Company, signed by Thomas Alva Edison but not, it seems, by King George. On the whole a memorable evening.

A.O. LEON-HALL

Book Review

"In the Still of the Night" - Cavan O'Connor

MOST of our British membership are aware that two baritones, Peter Dawson and George Baker, used several pseudonyms to make records for various companies - a common practice in days gone by - but with at least 17 *nommes-de-voix* tenor Cavan O'Connor must still be ahead of both of them combined. Those who would like to see the full list, with a biography, should look back to HILLANDALE NEWS of October 1979.

It gives pleasure that our Honorary Member has deserving tribute paid him by Decca in the form of a double record folder of 32 of his Decca/Rex 78 successes that go back 57 years, and embracing sides made as Cliff Connolly, Shaun Cassidy, The Strolling Vagabond, and of course himself, a top-of-the bill artist for so many years.

His Royal College of Music training shows through these items; it gave him the chance to sing at Covent Garden, a duet with Melba even, and to record the vocals with the chief dance bands of the day, but especially to impart a freshness into the more familiar of these ballads and songs, as if we'd never heard them before.

As expected, songs about Ireland account for at least one third of these tracks - although Cavan O'Connor is a son of Nottingham - but a number of these were introduced for the "Irish Half Hour" radio programmes of the B.B.C. in 1941. One familiar to Edison-ites is the inventor's favourite, Westendorff's

"I'll Take You Home Again, Kathleen" (1875), but the sleeve notes credit its popularity at too recent a date; it was popular long before 1914.

Besides the Irish ballads are several songs not often heard, two popular items from "The Desert Song" and dance band pieces of their day that have become standards. Accompanying orchestras are Jay Wilbur's, Geraldo's and Phil Green's, and two or three have piano accompaniments. All these are by a man who is still singing professionally and who started in G & S in Vocalion recording studios in acoustic days, an extraordinary singing career with a voice that has been well cared-for.

These two records are presented in an attractive folder with photographs, reminiscences and generous notes on all the items, and would make an admirable Christmas present.

George Frow

Side 1: In the Still of the Night/Singing a Vagabond Song/A Fool with a Dream/One Alone (Desert Song)/Where the River Shannon Flows/Round the Bend of the Road/My Wild Irish Rose/A Pretty Girl is Like A Melody.

Side 2: I'll Take You Home Again, Kathleen/Starlight Serenade/When I Leave the World Behind/The Desert Song/The Rose of Tralee/Shannon River/Let Us Live for Tonight/Kathleen Mavourneen.

Side 3: Daybreak/Bantry Bay/My Irish Song of Songs/There's a Blue Haze on the Mountains/I Hear Your Voice/White Cliffs of Dover/Little Town in the Ould County Down/God Will Remember.

Side 4: Old Oak Tree/Mountains of Mourne/When Evening Comes/Two Heads Against the Moon/When April Comes Again/Mother Machree/At the Close of a Long Long Day/Goodnight (I'm Only a Strolling Vagabond).

LONDON (RECOLLECTIONS) Mono RECDL 13 820425-1 Cost £6.99 (Also on cassette)



A PHONO CROSSWORD

TO CONCLUDE this edition we offer the reader this fiendish Crossword Puzzle, which first appeared in "The Gramophone Critic" magazine in September 1929.

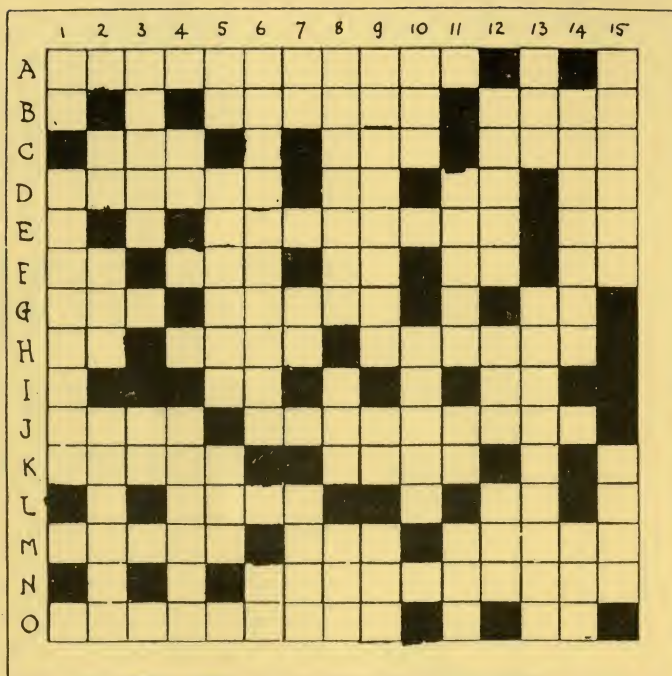
We hope it might help to while away some idle moments during the Christmas holiday, and we will try to remember to publish the Solution in the next number of "The Hillandale News."

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CONTRIBUTIONS to The Hillandale News should reach the Editor by the first day of the month prior to publication. Thus, if intended for the February edition they must be received no later than 1st January.

Clues Across.

- A 1-11 Instruments
 B 5-10 Musical Centaur
 B 12-15 Run
 O 2-4 Stripling
 C 8-10 Honour
 O 12-15 Lamb
 D 1-6 Inventor
 D 8-9 Old English
 D 11-12 Dog-Nothing Missing
 D 14-15 Thallium
 E 5-12 Record
 E 14-15 Aged
 F 1-2 District
 F 4-6 Sterling
 F 8-9 Pound
 F 11-12 Half Real
 F 14-15 Doctor
 G 1-3 Opera
 G 5-9 Discuss
 G 13-14 Myself
 H 1-2 Town
 H 4-7 Russian
 H 9-14 Composer
 I 5-6 Epistle
 I 12-13 Note
 J 1-4 Possesses
 J 6-14 Record
 K 1-5 Reversed Bird
 K 8-11 King
 L 4-7 Opera
 L 12-13 Opus
 M 1-5 Workhouse
 M 7-9 Tael
 M 11-15 Instruments
 N 6-15 Record
 O 1-9 Record
 O 13-14 Flat



Clues Down.

- | | |
|----------------------------|------------------------|
| 1 A-B Proceed | 8 I-K Mainspring |
| 1 D-K Record | 8 M-O Administrators |
| 2 C-D Lord | 9 A-H Month |
| 2 F-H Vessel | 9 J-K Not quite Old |
| 2 J-O Record | 9 M-O October |
| 3 A-E Song-title with KI-5 | 10 A-C Salt |
| 3 J-K North Britain | 10 H-L Princes |
| 4 C-D From the Sign | 11 D-H Lament |
| 4 J-O Gramophone | 11 J-K Half-Half |
| 5 A-B O'clock | 11 M-O Poem |
| 5 D-I Scale | 12 B-F Record |
| 5 K-M Three-parts Iron | 12 H-J Two |
| 6 A-J Talking Machine | 12 L-N Witchcraft |
| 6 N-O Constable | 13 A-C Friend |
| 7 A-B Interjection | 13 G-O Record |
| 7 G-H Two-thirds Gin | 14 B-H Fort |
| 7 L-O Air | 14 M-O Fairy |
| 8 A-G Ormolu | 15 A-F Prize Dispenser |
| | 15 K-N Bouquet |

Sept.

1920



EDISON Amberol Records



Royal Purple Records

\$1.00 Each

Urna fatale del mio destino (Fatal urn of my destiny)—La Forza del Destino, Verdi, Baritone, in Italian, orch. acc. Mario Laurenti No. 29059

This opera "La Forza del Destino" (The Force of Destiny), is not one of the most popular of Verdi's operas, because it is so filled with horrors and death that, as one critic remarked, "all of the characters having died, there seems to be no excuse for going on with the play." But the score is filled with beautiful melodies. The gloomy story of the plot was taken from the drama written by the Duke of Rivas, which was entitled "Don Alvaro o la Fuerza del Sino." Of late years interest has been revived in this opera through its regular presentation at the Metropolitan, in New York.

The aria given on this record is sung by the character Carlos, in the third act. Carlos is the brother of the heroine and this number is a leading one in the opera. Mario Laurenti sings it impressively.

Valse Sentimentale, Schubert-Franko, Violin, piano acc. by André Benoist Albert Spalding No. 29058

Schubert wrote many beautiful compositions for individual instruments. This "Valse Sentimentale" is one of the most entrancing. Albert Spalding plays the number as if he loved every note in it, and there is not a detail of its beauty that is lost in his rendition.

